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for

February, 1944

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Vol. VIII *Record Supplement for February, 1944*

No. 2

We regret to announce that, beginning with this issue, the GRAMOPHONE RECORD SUPPLEMENT is no longer under the editorship of Herbert Weinstock. The new editor will be announced in a forthcoming issue.

BACH (JOHANN SEBASTIAN)

BACH: Triple (St. Anne) Fugue, E flat. Joseph Bonnet (organ). 12" record (2 sides) No. V-11-8528; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue. This is the great five-voice fugue originally published as the last piece in the third volume of the *Clavierübung*. It has often been tied to the five-voice prelude that opens the same volume—the Peters Edition, for example, brackets them as Prelude and Fugue in E flat major—but no proof exists that Bach intended it to be so joined. Its nickname "St. Anne" became prevalent in England because the first subject is the same as that of William Croft's most famous hymn, which in turn was called *St. Anne* because he was organist at St. Anne's in Soho.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Quartet, F major, Opus 59 ("Rasoumovsky") No. 1. Philharmonia String Quartet. Five 12" imported records (10 sides) Nos. C-DX-1067/71; price \$10.50.

An entirely satisfactory modern recording of the first "Rasoumovsky" Quartet has long been lacking. This is surely one of the most instantly captivating and persistently attractive quartets in the entire chamber-music literature, and it has been recorded at least seven times before. Our files list earlier recordings by the Capet Quartet (C-L2248/51), the Rosé Quartet (G-ES594/6), the Léner Quartet (CM-202), the Budapest Quartet (G-D1660/3), the Roth Quartet (CM-256†), the Coolidge Quartet (VM-804†), and the Busch Quartet (CM-543†—see review in the November, 1943, SUPPLEMENT). Of these, the first four are now either unobtainable or outdated, while the three still active in domestic catalogues are stylistically or otherwise wanting. There is, unfortunately, no contemporary recording by the Budapest Quartet as now constituted.

The Philharmonia String Quartet, recording for English COLUMBIA, now fills, in a brilliant and superbly musicianlike manner, the longfelt want for a thoroughly satisfactory recording of the "Rasoumovsky" No. 1. All that we said of the Philharmonia in our SUPPLEMENT reviews of Dvorák's "Dumky" Trio and Schubert's "Death and the Maiden" Quartet (July, 1943) and of

Mozart's "Hunt" Quartet (August, 1943) applies with renewed force here. To quote from the latter review, "Here it is the slight shifts, the small niceties, the supremely conscious artistry that matter. It is high praise indeed for the Philharmonia to say that in order to compare it we must mention the Budapest, the London, and the Flonzaley. That this performance, recording, and record surface can come out of England now can only increase one's admiration for the inhabitants of that island and set one to wondering—for the hundredth time—why the percentage of excellence is so very much higher there than here." To hear a very great and exhilarating piece of music vividly and subtly performed and recorded near to perfection, listen by all means to C-DX1067/71.

BERNSTEIN (LEONARD)

BERNSTEIN: Sonata for clarinet and piano. David Oppenheim (clarinet) & Leonard Bernstein (piano), & Three Anniversaries (For My Sister Shirley, In Memoriam: Natalie Koussevitzky, For William Schuman). Leonard Bernstein (piano). Two 12" records (4 sides) in Set MW-501; price complete with album \$2.62.

Leonard Bernstein has made his place in the musical life of New York, and therefore of the United States in general, with cometlike abruptness. He is now assistant conductor of the New York Philharmonic-Symphony Orchestra. He has already had occasion to conduct some of its regular Carnegie Hall concerts, to—despite his extreme youth—the audiences' and the reviewers' plaudits. He now makes his debut as a recorded composer and recording pianist. Both aspects display him as an accomplished artist from whom, in the future, a good deal that is admirable is likely to be heard.

Mr. Bernstein is a composer in the modern idiom. Indeed, the *Clarinet Sonata* here recorded clearly shows him the disciple of Aaron Copland and, in another sense, of Paul Hindemith. Three pieces selected from his *Seven Anniversaries* for piano solo indicate, further, the possibility that he is to excel as a composer for the piano, for his talent seems, at first blush, more at home in them than in the longer work. A large part of the *Sonata* clearly comes from a genuine musical impulse to which Mr. Bernstein can respond with full technical resource. A smaller part of it, however, it would appear, comes from

nothing more importunate than a desire to fill out a musical framework with the semblance of high spirits. No one is likely to be bored by the result.

HARGAIL RECORDS deserves gratitude for issuing this set. David Oppenheim is an extraordinary virtuoso on the clarinet. Mr. Bernstein himself, as indicated above, plays the piano part of the *Sonata* with the requisite fluctuations between bravura and poetic persuasiveness, and does very well by the *Anniversaries*. The recording as such is excellent. The surfaces are admirable. MW-501 is the happiest of additions to the still pitifully small recorded repertoire of contemporary American music.

BRAHMS (JOHANNES)

BRAHMS: Capriccio, B minor, Opus 76, No. 2 & Intermezzo, A flat Opus 76, No. 3. Myra Hess (piano). 10" imported record (2 sides) No. G-B9189; price \$1.57.

Of the two exquisite pieces by Brahms on this latest Myra Hess HMV importation, the *Intermezzo*, Opus 76, No. 3, is available domestically only as played by Walter Gieseking, in CX-201, the *Capriccio*, Opus 76, No. 2, not at all. Which is too bad, for Hess' performance of the *Intermezzo* is as admirable as Gieseking's, while her *Capriccio* is fitful, unstable, too wayward even for a caprice when that caprice is by Brahms. Her playing is never less than an admirable projection of her thoughts and conceptions, but it is precisely with her thoughts and conceptions that one would like to argue during the *Capriccio*. Why the rubato? Why that sentimental leaning on notes that should be crisped off? Why not the same perfect rapport with Brahms that your playing of the A-flat *Intermezzo* proves?

Dame Commander Hess has been richly and roundly recorded. The surfaces indicate no intention on the part of HMV to reduce its standards in the face of wartime conditions.

CHAUSSON (ERNEST)

CHAUSSON: Symphony, B flat, Opus 20. Chicago Symphony Orchestra, conducted by Frederick Stock. Four 12" records (8 sides) in Set VM-950†; price complete with album \$4.72.

Not received before our press deadline. To be reviewed in a forthcoming issue. It is to be noted that what appears to have been the only previous recording of this, one of the most attractive extended orchestral works of modern France (by the Paris Conservatory Orchestra under Piero Coppola, in VM-261) has been discontinued.

Chausson (1855-1899) was, with Vincent D'Indy, the most talented, as he was without exception the most original, of the pupils of César Franck. Like his master, he suffered somewhat from a too constant attempt to write elaborate counterpoint where no other reason but his intellectual determination called for it. Like D'Indy, he fell early under the (for Frenchmen) inimical and fruitless spell of Wagner. Yet his *Symphony* in B flat major, Opus 20 (1890) and his renowned *Poème* for violin and orchestra, Opus 25 (1896)—the latter recently used with astonishing brilliance for Tudor's ballet *Lilac Garden*—rise above these unintegrated stylistic mannerisms. They are exceedingly rich and impressive music. They justify the belief that if Chausson had not been killed in a bicycle accident before he was forty-five, he might have freed his own musical personality from the too-close embrace of Franck and Wagner and have gone on to produce music as challenging in its originality as Debussy's. If this recoring of the Chausson *Symphony* turns out as good as we have every right to expect it to be, there will then be highly satisfactory recordings on the market of the four great symphonic works of the Franckian School—Franck's own D minor, D'Indy's "On a French Mountain Air" and *Second*, and the present one. French orchestral music, that is, is beginning to come into its rightful own in the recorded repertoire.

COATES (ERIC)

COATES: *Cinderella (a Fantasy) & Footlights (Concert Waltz)*. Light Symphony Orchestra, conducted by Eric Coates. Two 12" records (4 sides) in Set CX-239†; price complete with album \$2.63.

The music of Eric Coates is located in an indeterminate, perilous, but not necessarily inclement region of the musical map. He is not usually a popular composer in the dance-band sense (*Sleepy Lagoon* was exceptional), but he is enormously popular nevertheless, particularly in England. His music does not have the abundant infusions of sheer musical genius that have lifted, say, the waltzes

of Johann Strauss, Jr., out of the fleeting class of semi-classical music into that of the enduring classic. Perhaps he is a contemporary Victor Herbert, a better Albert Ketelbey. THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC (1942 edition) describes him well as "an adept and charming composer of light orchestral music of programmatic nature."

The present records were formerly available as C-7335/6M, with *By the Sleepy Lagoon* on the odd fourth side now occupied by *Footlights*. It cannot be said that the substitution is likely to increase the popularity of *Cinderella*. This "orchestral fantasy" is good run-of-the-mill Coates. It can be listened to, if you are in the mood, with mild pleasure and no thought. The recording shows no damaging signs of age.

DEBUSSY (CLAUDE ACHILLE)

DEBUSSY: *Gigues and Rondes de Printemps*. San Francisco Symphony Orchestra, conducted by Pierre Monteux. Two 12" records (4 sides) in Set VM-954†; price complete with album \$2.62.

The following paragraph appeared in the August, 1942, issue of this SUPPLEMENT:

"Perhaps we may now hope that Victor will give us more Monteux. No better way could be found of closing the gaps in the recorded repertoire of French orchestral music. We could suggest that among the selections not to be overlooked in such a program ought to be D'Indy's *Istar Variations* and *Second Symphony* and Debussy's *Gigues and Rondes des printemps*."

D'Indy's *Second Symphony*, under Monteux's vitalizing baton, has already appeared. Now we are to have *Gigues and Rondes des printemps* by the San Francisco with Monteux, leaving only the *Istar Variations* to go.

Gigues and Rondes des printemps are, respectively, the first and third of Debussy's orchestral *Images*, of which the second is the better known *Ibéria*. It is to be regretted that VICTOR, which has only an unsatisfactory Barbirolli reading of *Ibéria* in its active catalogue, did not see fit to record (or, it may be, release) the three *Images*, all by the San Francisco and Monteux, in one set. This is not a perfect world, however, and we shall be duly grateful for what we are afforded.

VM-954† was not received before our press deadline. It will be reviewed in a forthcoming issue.

ELGAR: Imperial March, Opus 32, see HOLST: The Planets, Opus 32.

ENESCO (GEORGES)

ENESCO: Roumanian Rhapsody No. 1. Arthur Whittimore and Jack Lowe (duo pianists). 12" record (2 sides) No. V-11-8515; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

GRETCHANINOFF (ALEXANDER)

GRETCHANINOFF: Glory to Thee O Lord (Two-fold Litany) & TCHESNOKOFF: Save Thy People O God. General Platoff Don Cossack Chorus, conducted by Nicholas Kostrukoff. 12" record (2 sides) No. V-11-8514; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

HAYDN (FRANZ JOSEF)

HAYDN: L'Isola Disabitata—Overture. Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. 12" record (2 sides) No. V-11-8487; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue. Because of lack of imagination on the part of the impresarios of smaller opera companies and special groups, the information that Haydn composed more than twenty operas and operettas (some of them for marionettes) still comes as a surprise to all except readers of dictionaries. *L'Isola disabitata*, described by the composer as *azione teatrale*, seems to date from 1779, Haydn's forty-seventh year, and is therefore earlier than most of his music that we ordinarily hear.

HOLST (GUSTAV)

HOLST: The Planets, Opus 32 (selection) & ELGAR: Imperial March, Opus 32. Toronto Symphony Orchestra, conducted by Sir Ernest MacMillan (in the Holst); BBC Symphony Orchestra, conducted by Sir Adrian Boult (in the Elgar). Four 12" records (8 sides) in Set VM-929†; price complete with album \$4.72.

In the absence of sample records, all that can be determined of this long overdue recording of Holst's masterpiece is that it cannot possibly be complete on seven record sides—the old COLUMBIA recording under the composer's conductorship (CM-359†) contains fourteen sides, thirteen of them devoted to *The Planets*. As no women's chorus is listed as participating in this performance, one of the planets omitted is likely to be *Neptune, the Mystic*, that relative of Debussy's *Sirènes*, and one of the most characteristic and colorful sections of Holst's work. To be reviewed in a forthcoming issue.

MOZART (WOLFGANG AMADEUS)

MOZART: Concerto No. 12 for Piano and Orchestra, A, K.414. Louis Kentner (piano), with London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Three 12" records (6 sides) in Set CM-544†; price complete with album \$3.68.

Dr. Alfred Einstein, in this third (1937) edition of the Kochel catalogue, found reason to disagree with Dr. Kochel's original listing of many of Mozart's works, particularly with reference to their chronology. To the present A-major *Piano Concerto*, for example, he assigned the number K.386a instead of Dr. Kochel's original K.414. At any rate, the *Concerto*, it is now generally agreed, was composed in 1782. It is not likely ever to be one of the most popular of Mozart's compositions, but then, who would wish to hear always only what is epidemic?

Reviewing the imported pressing of this recording (C-LX894/6), the July, 1943, SUPPLEMENT said:

"No domestic recording or pressing of this Mozart *Concerto* exists—for it is not to be confused with another A-major *Piano Concerto*, K.488, that has been recorded by Artur Rubinstein (VM-147†) and by Marguerite Long (CM-261†). The only other recording of K.414 seems to have been that by Kathleen Long, with the Boyd Neel Orchestra, now discontinued. It is apparently an early work, full of happy Mozartean touches, full also of considerable conventional eighteenth-century music-making. Mr. Kentner, who can thunder with the best of them in Liszt, has a keen sense of Mozartean style, and performs the solo part exquisitely. Sir Thomas Beecham, foremost of living Mozart conductors, does a wholly admirable job. It cannot be pretended that the result is one of Mozart's great compositions, but it is exceedingly beautiful music, nonetheless, recorded and pressed with care and artistry."

Any lengthening of the lists of available Mozart recordings—and, for that matter, of the available Beecham recordings—is highly welcome. As sample records of CM-544† have not arrived as we go to press, the most we can say about surfaces is that we earnestly hope that the domestic repressing will live up to every word in the final sentence of that earlier review of the imported pressings. For those who prefer the imported recordings, we add that we still have in stock a limited supply of the English pressing (C-LX894/6, \$6.30 the set of three imported 12" records).

ROBINSON (EARL)

ROBINSON: Songs for Americans. Earl Robinson (folk singer). Four 10" records (8 sides) in Set T-8W; price complete with album \$3.25.

The songs included in this album are: *Abe Lincoln*, *Grey Goose*, *Horace Greeley*, *John Henry*, *Jesse James*, *John Brown*, and *Joe Hill*. The set has been out of stock for a very long time, and we relist it now to inform Earl Robinson's admirers that we are again in a position to supply it.

SUK (JOSEF)

SUK: Burleska, Opus 17 & WIENIAWSKI: Scherzo Tarantelle, Opus 16. Nathan Milstein (violin) & Artur Balsam (piano). 12" record (2 sides) No. C-71498D; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

TCHESNOKOFF: Save Thy People O God, see GRETCHANINOFF: Glory to Thee O Lord (Twofold Litany).

WIENIAWSKI: Scherzo Tarantelle, Opus 16, see SUK: Burleska, Opus 16.

SECOND REVIEWS

FAURE (GABRIEL URBAIN)

FAURE: Requiem. Les Chanteurs de Lyon, Le Tringintour Instrumental Lyonnais, Edouard Commette

(organ), M. Didier (baritone), Suzanne Dupont (soprano), conducted by E. Bourmauck. Five 12" records (10 sides) in Set CM-354†; price complete with album \$5.78.

The reputation of Gabriel Urbain Fauré (1845-1924) was, outside France and for far too long, confined to that of the song composer. The last decades, however, have witnessed a definite, gradual, and consistent rise in appreciation of Fauré as an all-round composer. We have begun to know his piano music, his music for orchestra, and his chamber music. These records of his magnificent *Requiem*, now reissued by COLUMBIA, should continue for many years to be one of Fauré's most convincing ambassadors to the future. Some day, it may be, we shall be vouchsafed an opportunity to hear his operas, of which *Pénélope* has had several well-received performances in France.

On the ground of authentic sympathy with the innate character of the music, this COLUMBIA recording of the *Requiem* is to be preferred to the VICTOR recording (VM-844†), though some details of the latter—and particularly the solo work of Marcelle Denya—are better. In all-round spirit and controlled vigor, the French performance could scarcely be bettered. The recording is a major achievement in the balancing of diverse and numerous forces, and the credit for that achievement must be divided between the conductor, one M. Bourmauck, and the French recording engineers. COLUMBIA is to be congratulated on keeping one of the best of available modern choral recordings on its lists and in the public eye.

MOZART (WOLFGANG AMADEUS)

MOZART: Duo No. 2, B flat, K.424, for violin and viola. Jascha Heifetz (violin) & William Primrose (viola). Three 12" records (5 sides) in Set VM-831†; price complete with album \$3.15.

In 1783, Michael Haydn, the talented but dissolute brother of the great Franz Josef, was unable to supply some music ordered from him by the Archbishop of Salzburg. Mozart, temporarily on the scene, wrote two duos for the hard-pressed man, and allowed them to be presented to the threatening ecclesiastic as Michael Haydn's own work. The present recording is of the second of these.

Beginning with the four stringed instruments of the quartet, the difficulty of holding a listener's interest increases as the number of unaccompanied instruments decreases. There are far fewer thoroughly enjoyable trios than quartets, far fewer duos than trios. For the single unaccompanied stringed instrument, perhaps only Bach wrote with complete success. Among the surprisingly small number of string duos, this one of Mozart's must occupy a very high place, for it is exceedingly beautiful and consistently holds the attention in willing fascination.

In the hands of Heifetz and Primrose, each one of the great living masters of his instrument, the B-flat *Duo* is breathtaking. The lovely melodies stand forth in all their brightness. The difficult passages are smoothly and exactly played. There is no struggle for the center of the stage, but only fruitful collaboration in the production of wonderful sound. The results have been excellently well recorded. All lovers of Mozart who do not already know VM-831† should hear it at the first opportunity, as should all who care for expert and seductive string playing.

RACHMANINOFF (SERGEI VASSILIEVITCH)

RACHMANINOFF: *Symphony No. 2, E minor, Opus 27.* Minneapolis Symphony Orchestra, conducted by Eugene Ormandy. Six 12" records (12 sides) in Set VM-239†; price complete with album \$6.82.

Rachmaninoff's *First Symphony* was a total failure at its first St. Petersburg performance in 1895. As the work has scarcely, if ever, been played since, we have no way of guessing as to whether the cause of its failure lay in the music or in the performance—which is said to have been poor. That failure, however, almost caused the twenty-two-year-old composer to abandon composition, and certainly was one of the important factors contributing to the pathological gloom and inertia that enwrapped him for many years. However, in 1907 it was finally followed by a *Second Symphony* that has become the most popular of Rachmaninoff's works for orchestra alone. *The Isle of the Dead* possibly excepted. (What was at first known as his *Third Symphony* is now called *The Bells* and is listed under works for chorus and orchestra as Opus 35. Unfortunately, in view of the fact that some unfriendly critics have considered it Rachmaninoff's one unquestionably major work, it is now never performed. The work now called the *Third Symphony* [1936] has never equaled the popular appeal of the *Second*.)

Rachmaninoff's larger compositions please thousands of listeners and, curiously enough—or perhaps not so curiously—enrage others. They are at once stamped throughout with Rachmaninoff's lowering, gloomy personality and devastatingly derivative. They are, if the paradox be permitted, highly original copies of the works of such men as Tchaikovsky, Arensky, and even Anton Rubinstein. Both the admirers and the detractors of Rachmaninoff's compositions have their reasons, reasons which the detractors, at least, are not likely to change. One point on which there is little argument is that the *Second Symphony* is one of the best realized and most moving of his works.

Eugene Ormandy must be counted, on the basis of the enthusiasm and loving care with which he conducted this performance, one of the admirers mentioned above. He plays the *Second* with what, in another field of music, might be called the right amount of *Schmalz*. It is yearning, brooding, sentimental conducting of yearning, brooding, sentimental music of considerable power. The recording, excellent if a trifle brash when it first appeared, survives well. VM-239† is certainly to be recommended to those who have learned to like Rachmaninoff's *Second Piano Concerto* and *Rhapsody on a Theme by Paganini*, and not merely because it is the only recording of the *Second Symphony*.

WAGNER (RICHARD)

WAGNER: *Die Götterdämmerung — Siegfrieds Rheinfahrt, Act I & Siegfrieds Tod, Act III.* NBC Symphony Orchestra, conducted by Arturo Toscanini. Three 12" records (6 sides) in Set VM-853†; price complete with album \$3.67.

Purists (among whom it seems curious to find that most provocative of program annotators, the late Sir Donald Tovey) have long inveighed against the performance of excerpts (Tovey called them "bleeding chunks") from Wagner's "music-dramas." But the processes of time cannot be stopped, and one meets constantly more and more serious lovers of music who get all or almost all the Wagner they can digest in concert excerpts, either purely orchestral or orchestral and vocal. Those who have heard orchestral excerpts conducted by Toscanini or vocal scenes done by Helen Traubel or Marjorie Lawrence are unlikely, at least, to share Tovey's shocked anger.

Two of the most overpowering and impressive orchestral passages in all of Wagner, surely, are the one correctly translated *Siegfried's Rhine Journey* and the one mistranslated as *Siegfried's Funeral Music*. Apparently untroubled by lack of their envioning context, Toscanini deals with them as though they were what in fact they are, great orchestral masterworks. The NBC Symphony Orchestra has seldom showed to better advantage than in VM-853†, where Toscanini's monstrous, galvanizing energy is in its proper home. It is quite impossible, having listened to this music as here performed, not to wish that Wagner had written more symphonies than that one early, unfortunate example.

Many of the difficulties that marred so many NBC Symphony recordings had been overcome by the time this recording was made. The orchestral tone is as true to the living sound as any recording can be. Here, in short, is one of the two or three greatest of all Wagner recordings. It must be heard on a good machine before any critic has the right to speak of the limitations of recorded music.

COLLECTIONS

LATIN AMERICAN CLASSICS. Ernő Balogh (piano). Three 12" records (6 sides) in Set CON-A103; price complete with album \$3.67.

The pieces performed by Erno Balogh in this set are:

Corta-Jaca—Fructuoso Vianna

Saudades das Selvas Brasileiras No. 2—Heitor Villa-Lobos

Microbinho—Francisco Mignone

Andalucia & Gitanerias—Ernesto Lecuona

Congada—Francisco Mignone

Valse suburbaine—Oscar Lorenzo Fernández

Malagueña—Ernesto Lecuona

It is with real regret that we say that no enthusiasm is possible over either the contents of this set or the performance by Erno Balogh. The music is a hodge-podge of encore tidbits, ranging from the hackneyed Lecuona *Malagueña* through the pseudo French-Viennese *Valse suburbaine* of Lorenzo Fernández to the charming trifles of Mignone and Villa-Lobos. Mr. Balogh plays them with

power, but with no particularly evident sympathy for their musical qualities, however thin. The recordings, done in Europe some years ago, are by no means of the most modern vintage, and the surfaces of the sample records listened to left a very great deal to be desired. Nothing about this set will revise anyone's opinion of Latin American music—or give the uninitiate the slightest accurate notion of what Latin American music really is. The Lecuona *Malagueña*, for instance, is about as Latin American as *Rio Rita*. What can be done with the Villa-Lobos trifle by a sympathetic pianist can be determined by anyone fortunate enough to own or be able to obtain a copy of George Copeland's performance of it (coupled with a Turina *Fandango*) on V-2111.

DICTION

CHURCHILL (WINSTON)

CHURCHILL: *The Progress of the War* (War Broadcasts, Vol. 6). The Rt. Hon. Winston Churchill, M.P. Three 12" imported records (6 sides); price \$6.30 (no albums supplied).

The speech contained in this volume is:

WARNING TO ITALY—November 29, 1942

COCTEAU (JEAN)

COCTEAU: *La Voix humaine*. Mme Berthe Bovy (Sociétaire de la Comédie française). Two 12" imported records (4 sides) Nos. C-DFX40/1; price \$4.20.

Someone better acquainted with colloquial Parisian French than the present reviewer would be required to describe the meanings of Jean Cocteau's brief one-act monodrama, *La Voix humaine*. It sounds at once pathetic and highly amusing. Mme Berthe Bovy reads it so well, in so widely modulated a voice, and with such evident conviction, that the mere sounds she makes are capable of fascinating a listener. The recording approaches the ultimate in verisimilitude thus far achieved in diction. The surfaces are entirely exemplary. These imported records are an unexpected and highly welcome addition to the rapidly diminishing list of good diction recordings now available in French.

WHITMAN (WALT)

WHITMAN: Leaves of Grass (selections). Ralph Bellamy (narrator). Four 12" records (8 sides) in Set VM-955; price complete with album \$4.72.

Not received before our press deadline. To be reviewed in a forthcoming issue.

POPULAR

DINAH SHORE MUSICAL ORCHIDS. Dinah Shore, with orchestras conducted by Gordon Jenkins, Paul Wetstein, and Lou Bring. Four 10" records (8 sides) in Set VP-139; price complete with album \$2.62.

The selections sung by Dinah Shore in this album are:

Memphis Blues—W. C. Handy

Somebody Loves Me—MacDonald-DeSylva-Gershwin

Smoke Gets in Your Eyes—Harbach-Kern (from *Roberta*)

Mad About Him, Sad Without Him, How Can I Be Glad About Him Blues—Markes-Charles (from *The Spirit of Stanford College*)

Blues in the Night—Mercer-Arlen (from *Blues in the Night*)

How Come You Do Me Like You Do?—Austin-Bergere

My Man—Pollock-Yvain

Honeysuckle Rose—Razaf-Waller

WEILL (KURT)

WEILL: One Touch of Venus. Mary Martin, Kenny Baker, male chorus, and orchestra, conducted by Maurice Abravanel. Five 10" records (10 sides) in Set D-A361†; price complete with album \$4.46.

The long-awaited album of selections from *One Touch of Venus* contains the following:

Speak Low When You Speak, Love—Mary Martin and Kenny Baker

I'm a Stranger Here Myself—Mary Martin

Forty Minutes for Lunch—orchestra

Venus in Ozone Heights—orchestra

West Wind—Kenny Baker and chorus

Wooden Wedding—Kenny Baker

Foolish Heart—Mary Martin

That's Him—Mary Martin

Finaletto (Speak Low)—Mary Martin, Kenny Baker, and chorus

Trouble with Women—Kenny Baker and male chorus

One Touch of Venus, like *Oklahoma* a smash hit on Broadway, has a book by Ogden Nash and S. J. Perelman. The lyrics are by Ogden Nash.

SPECIAL NOTICE

Our review of the *Oklahoma* album, which appeared in the January issue of the GRAMOPHONE RECORD SUPPLEMENT, contained some unfortunate language, for which we take this opportunity to express our regrets.

Complete tests have fully demonstrated that the playing surfaces of the *Oklahoma* album are as good as the surfaces of records issued by other companies, and the quality of DECCA records every bit as good as the quality of records issued by other companies.

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DUOTONE advertises that 100,000 critical music lovers have paid \$5.00 for this needle, and we can testify that many of them have purchased it from THE GRAMOPHONE SHOP. "Not just another needle," say its manufacturers, "but the product of original research and faultless engineering construction. The Star Sapphire's double curve and flexible expanding shank eliminate needle chatter and reduce distortion — reproduce highs and lows with equal fidelity. Tipped with a genuine sapphire and highly polished by master craftsmen to an accuracy of 1/10,000 of an inch, the Star Sapphire fights friction, gives your records longer life. Magnified 400 times for polishing and inspection, no detail has been spared to make the Star Sapphire the world's finest needle. 5000 perfect plays. Guaranteed."

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